

Fiscal Year

1966

(July 1, 1965–June 30, 1966)

With its first appropriations bill signed October 31, 1965, the National Endowment for the Arts starts its fiscal year with only eight months remaining, a budget of \$2.5 million, and fewer than a dozen employees.

Over the course of that first year, six active programs are begun: Music, Dance, Literature, Visual Arts, Theater and Education. Some 22 institutions and 135 individuals are funded. Roger Stevens says: “We believe that the time has come for our society to give not merely ceremonial honor to the arts, but genuine attention and substantive support.”

The third meeting of the National Council on the Arts was held on November 13-15, 1965 in Tarrytown, New York. The Council discusses the question of whether to use outside panels and resolves that the Chairman “appoint committees of interested and

qualified persons or organizations to advise the Council with respect to projects, policies or special studies as may be undertaken by the Council from time to time.”

The Council also requests a feasibility study which results in the establishment of the American Film Institute in 1967. Programs of individual grants to choreographers to create and produce dance works and professional theater company performances for secondary school students are launched.

On December 20, 1965, Vice President Hubert Humphrey presents a check for \$100,000, representing the Endowment’s first grant, to the American Ballet Theatre. The *New York Herald Tribune* reports:

“The Treasury of the United States has saved a national treasure. Not directly, perhaps, but the taxpayers, through the government’s recently establish National Council on the Arts, saved the American Ballet Theatre from extinction.”



The first Arts Endowment grant went to the American Ballet Theatre, shown here in a production of *Symphonie Concertanta*.
Photo by Martha Swope.



Martha Graham, shown here in *Lamentation* in 1930, was one of eight master choreographers supported in the agency's first year.

Photo by Soichi Sunami.

The National Council on the Arts holds its fourth meeting, this time in Washington, D.C. The Martha Graham Dance Company is recommended for funding to make its first national tour in 15 years, and a grant also goes to the Robert Joffrey Ballet.

"Dialogues on the Art of Poetry," the poets-in-the-schools pilot project, is launched by the Literature Program in school systems in New York City, Detroit and Pittsburgh.

Roger Stevens announces the receipt of \$100,000 from the Martin Foundation, the first donation of the special "Treasury account," established under the legislation and requiring a 3-to-1 match in non-Federal to Federal funds.

At the fifth meeting of the Council, the Federal-State Partnership Program, mandated by law to begin in Fiscal Year 1967, is launched, with \$2 million to be made available to all 50 states and

special jurisdictions. The first grants for non-profit professional theaters are recommended, and funds are set aside for art in public places. The Council discusses and later recommends ways to involve the United States in international arts events. A matching grant is made to provide a United States exhibit, assembled by the National Collection of Fine Arts of the Smithsonian Institution, at the September 1966 Biennale in Venice.

Fiscal Year

1967

(July 1, 1966–June 30, 1967)

For its first full fiscal year of operation, the Endowment budget is \$7,965,692 and new programs in Architecture, Planning & Design (now the Design Program), Federal-State (now the State & Regional Program), and Public Media (now the Media Arts Program) are added. Expenditures include \$1,007,500 for Theater, \$892,780 for Education and \$39,500 for Folk Arts. A Music Advisory Panel is established.

Chairman Stevens warns that "there is at the present time, in the performing arts alone, an income gap of about \$20 to \$23 million per year. This figure will reach at least \$60 million by 1975." Stevens adds that "the Federal government cannot, and should



Grace Paley, the renowned short story writer, received a Fellowship from the Literature Program early in her career in 1967.

Photo: Gentil & Heyers, ©1994.

not, be expected to carry the total burden. This must be a cooperative effort, to include private enterprise, foundations, state and municipal support, regional organizations and individual contributions.”

The National Council, at its sixth meeting in Washington, D.C., recommends the first grants to individual creative writers, three pilot museum projects, opera touring, public television programs and others.



Created by the Endowment in 1967, the American Film Institute has been at the forefront of preserving America's rich film heritage, including *Broken Blossoms* (1919) starring Lillian Gish.

Performing Arts — The Economic Dilemma, by Professors William J. Baumol and William G. Brown, is published in November by The Twentieth Century Fund. The book supports the earlier Rockefeller Report and adds the sobering conclusion that “the need of the performing groups for contributed funds is likely to continue to grow ever larger.”

At the December meeting of the National Council, an initial fund of \$1.3 million is set aside for an American Film Institute and a series of grants is made in the field of architecture and design. A program of individual grants for painters and sculptors is launched.

Five months later at its May meeting in Tarrytown, New York, the Council formally recommends that the American Film Institute be set up with \$1.3 million from the Endowment and matching private donations of \$1.3 million from the Ford Foundation and \$1.3 million from the member companies of the Motion Picture Association of America. In Music, the Audience

Development Project is established to fund presenters of local concert series for young or unknown artists, and grants are recommended to assist individual composers. The Literature Program offers assistance to non-commercial presses.

The American Film Institute is established on June 5, 1967 as a non-profit, non-government corporation with George Stevens, Jr., as Director and Gregory Peck as Chairman of the Board. The AFI is to preserve and develop the nation's artistic and cultural resources in film.

On June 20, 1967, President Johnson requests the Federal Council on the Arts and the Humanities to prepare a report on the status of the nation's museums. The Federal Council commissions the American Association of Museums to undertake this project.

Fiscal Year

1968

(July 1, 1967–June 30, 1968)

The Endowment's budget is \$7.2 million and grants are made to 187 individuals and 276 organizations. Reauthorization for two more years of operation is approved by Congress despite some criticism about aiding the arts during the nation's growing involvement in Vietnam.

Two endeavors are added: a dance touring program and grants for museums to purchase the works of living American artists. The "American Musical Digest" is launched with the Endowment's support to strengthen music criticism through excerpting, translating and reprinting articles and reviews on American music and artists from local, national and international publications. The first grant for regional arts programming goes to the Federation of Rocky Mountain States for an audience development project.



Dancer Judith Jamison of the Alvin Ailey American Dance Theater, one of the exemplary companies supported by the Dance Program since the 1960s.
Photo by Jack Mitchell.

The ninth meeting of the National Council on the Arts is held in July, 1967 in Los Angeles. Part of the discussion focuses on the conversion of the old Bell Telephone Laboratories on New York's Lower West Side into a national artists housing center. An Endowment matching grant with the J.M. Kaplan Fund makes this project possible, and groundbreaking for Westbeth takes place on June 21, 1968. Six regional dance companies are recommended for support.

At the next meeting of the Council in Washington, D.C., support for literary festivals and grants to young writers are recommended. The Endowment helps establish the Theatre Development Fund, and arts demonstration projects in New York City, Buffalo, Minneapolis and Louisville are funded in partnership with the newly formed AFL-CIO Council for Scientific, Professional and Cultural Employees. During that same Autumn, at the instigation of David Rockefeller and other corporate lead-



Poet and essayist John Haines received a 1968 Literature Program Fellowship and went on to receive an award from the Governor of Alaska for lifetime contributions to the arts and a Western States Arts Federation Lifetime Achievement Award.

Photo by Peter Iseman.

ers, the Business Committee for the Arts is established under the chairmanship of C. Douglas Dillon to stimulate corporate support for the arts.

On June 14, 1968 in New York City, the Council discusses at its 12th meeting proposed support for inner-city arts programs in 16 of the nation's largest cities during the summer of 1968. A fundraising benefit is held on June 26 in New York and raises \$200,000 for the project. When matched by the Treasury account, \$400,000 is available, and this eventually generates \$1.2 million when matched at the local level.



The creation of the play *The Great White Hope* by Howard Sackler was supported by a Theater Program grant. James Earl Jones, center, appears with Jane Alexander and cast in the original production by Arena Stage in Washington, D.C.

Photo by Fletcher Drake.



Silhouetted against a dramatic sky, *La Grande Vitesse* by Alexander Calder graces downtown Grand Rapids, Michigan, through a 1967 grant from the Visual Arts Program.

Photo by Jim Starkey.

Fiscal Year

1969

(July 1, 1968–June 30, 1969)

The Endowment's budget is \$7.8 million with \$326,750 going to Architecture, \$641,627 going to Dance, \$526,450 going to Education, \$332,000 going to Literature, \$861,620 to Music, \$222,200 to Public Media, \$1,007,600 to Theater, \$336,800 to Visual Arts, \$469,550 to Coordinated Arts, and \$1.7 million to the Federal-State Partnership. Formal panels now exist in the majority of programs. A \$100,000 transfer from the Office of Education/ HEW to the Endowment's Education Program initiates a program placing visual artists in secondary schools. In November, the "Conditions and Needs of America's Museums" (The

Belmont Report) is sent to President Johnson by the Federal Council on the Arts and Humanities.

On January 20, 1969, Richard M. Nixon is sworn in as President of the United States. Roger Stevens' term expires as first Chairman of the Endowment on March 11. In June of



Merce Cunningham, shown here in *Solo* (1973), was another American dance giant to receive support in the 1960s.

Photo by Jack Mitchell.

that year, Leonard Garment is named Special Consultant to the President, and his duties include the arts and the humanities.

The Rockefeller Foundation matches an \$85,000 grant from the Public Media Program to the National Educational Television Network to complete the presentation of four plays by four resident professional theater companies on public television.



An Art in Public Places grant from the Visual Arts Program also made possible the dedication of Isamu Noguchi's *Black Sun* in Seattle in 1969.



Alice Walker, author of *The Color Purple*, received an Endowment Discovery Award on the basis of her first novel in 1970.

Photo by
Jean Weisinger.

Fiscal Year

1970

(July 1, 1969–June 30, 1970)

Endowment budget, prepared under Chairman Stevens, is \$8,250,000. This includes \$4.25 million for Programs, \$2 million for state block grants, and an additional \$2 million for the Treasury account. Building on the success of the visual artists-in-residence project in 1969, the Artists-in-Schools Program receives \$900,000 transfer from the U.S. Office of Education and brings more than 300 artists to elementary and secondary school students in 31 states.

The Music Program expands to include pilot programs for jazz and for orchestras. The Endowment provides \$600,000 from the Treasury account, matching private donations, to establish the National Opera Institute, a project initiated by Roger Stevens during his chairmanship.

On October 6, 1969, Nancy Hanks is sworn in as Chairman of the Endowment by President Nixon. She says:

“The arts, defined broadly, possess enormous potential for stimulating humaneness, economic health and new life in our communities.

“It is part of the essential idea of our country that the lives of the people should be advanced in freedom and in comprehension of the tough and soaring qualities of the spirit. This is not possible without the arts. They are not a luxury; they are a necessity.”



The Sheldon Memorial Art Gallery in Lincoln, Nebraska, received a grant from the Visual Arts Program to open its new sculpture garden.

Photo courtesy Sheldon Memorial Art Gallery.

On December 10, 1969, President Nixon in a special message to Congress says:

“The attention and support we give the arts and the humanities, especially as they affect our young people, represent a vital part of our commitment to the quality of life for all Americans.”

President Nixon asks the Congress to reauthorize the two Endowments for another three years.

A grant to the College Entrance Examination Board supported the establishment of three innovative Advanced Placement Courses, two in the visual arts and one in

music. This is the first time that the arts have been included in the Board’s program for high school seniors, which provides college credit and advances the students immediately beyond the introductory courses offered college freshmen.

Fiscal Year

1971

(July 1, 1970–June 30, 1971)

The first budget under Chairman Nancy Hanks is \$15.1 million, almost double that for Fiscal Year 1970. The Museum Program is launched, as is the Expansion Arts Program for professionally directed, community-based arts activities. A full program of support for symphony orchestras is put into place. The Visual Arts Program formalizes support for photography.

Existing peer panels are expanded and additional panels are established for the Literature, Museum, Expansion Arts, Public Media and Special Projects (now the Presenting) Programs. As American Samoa matches its first grant, all 55 eligible state and jurisdictional arts agencies are, for the first time, receiving Basic State Grants.

On May 26, 1971, President Nixon addresses the Associated Councils of the Arts meeting in Washington, D.C.:



The Harlem School of the Arts received support from the Endowment’s Expansion Arts Program to fund its community-based programs.

Photo courtesy Harlem School of the Arts.



The Michigan Artrain brought works of art to small towns and communities around the country during the 1970s.

“The important thing now is that government has accepted support of the arts as one of its responsibilities — not only on the Federal level, but on the state and local levels as well. And increasingly, governments at all levels see this not only as a responsibility but also as an opportunity — for there is a growing recognition that few investments in the quality of life in America pay off so handsomely as the money spent to stimulate the arts.”

The President directs all federal agencies and executive departments to see how the arts can benefit their programs and how their programs might assist artists.

Fiscal Year

1972

(July 1, 1971–June 30, 1972)

The Endowment’s budget nearly doubles again — to \$29,750,000 — and existing programs are expanded.



Lee Provancha Day performs in *Sanctus*, choreography by Bruce Marks, for Ballet West, a dance company based in Salt Lake City which performs throughout the Western States.

Photo by Vinnie Fish.

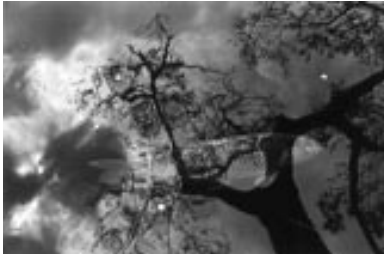
Full programs of support are established for opera companies and for jazz. Dance Program expands to offer assistance for regional development of resident professional companies. Museum Program launches a major effort to support conservation and renovation projects to enable museums to preserve and care for their collections more effectively. Public Media Program expands to include regional film center support.

There are now 10 advisory panels. Nancy Hanks notes that panel members will serve on a rotating basis with terms of approximately three years. Under this new system, the first rotation will occur in July of 1972.



Sculptor Harry Donohue in his studio working on his piece *Civic Duty* for the 1972 New Hampshire’s White Mountains Art & Music Festival, supported by the Expansion Arts Program.

President Nixon, acting on the responses to the 1971 survey of Federal agencies and executive departments and on the advice of the National Council on the Arts, announces government initiatives in design. The Arts Endowment is the lead agency for the Federal Design Improvement Program, to help upgrade Federal architecture, design and graphics.



Photographer Lee Friedlander received a Fellowship from the Visual Arts Program in 1973. This work is entitled *Japan 1981*.
Photo courtesy of the artist.

Fiscal Year

1973

(July 1, 1973–June 30, 1974)

The Endowment's budget is now at \$38.2 million. Advisory panels now number over 200, including such well-known individual as Zelda Fichandler and Harold Prince in Theater, Roy Lichtenstein and George Segal in Visual Arts, Julian

"Cannonball" Adderly, Rise Stevens, Robert Shaw and Gian-Carlo Menotti in Music, and Toni Morrison and Kurt Vonnegut, Jr. in Literature.



After receiving a 1973 Fellowship from the Visual Arts Program, photographer William Wegman went on to renown for his whimsical portraits featuring Weimaraners.

Photo courtesy of the artist.

The Visual Arts Program offers Craftsmen's Fellowships. The Artrain, begun in Michigan in 1971 and supported by the Endowment, moves west to visit 30 towns in New Mexico, Arizona, Colorado, Utah, Idaho, Montana, Wyoming and Nevada.

On April 2–3, 1973, the First Federal Design Assembly, sponsored by the Federal Council on the Arts and the Humanities, is held to increase the awareness by Federal administrators of the importance of good design.



Of Mice and Men, by John Steinbeck, toured the Midwest in the 1973 production by the Guthrie Theater Company, featuring Peter Michael Goetz as Lennie.

Photo courtesy Guthrie Theater Company.



Laurie Anderson received support early in her career through a Visual Arts Program Fellowship and is now known around the world as a composer/performer of multi-media exhibitions.

Photo by Robert Mapplethorpe.

Fiscal Year

1974

(July 1, 1973–June 30, 1974)

Endowment budget is now \$60,775,000. Programs are allocated \$46 million, state arts agencies \$8.3 million, and \$6.5 million goes to the Treasury Account. President Nixon signs another reauthorization, and Nancy Hanks is appointed for a second four-year term.

During her first term, the budget increased by 637 percent.

A new effort is launched to expand and coordinate Endowment support for the folk arts. The City Options program is started to promote community cooperation in the design of future environments. The Artists-in-Schools Program grows to 1,750 artists working in elementary and secondary schools in every state and special jurisdiction.

The National Council on the Arts adopts a resolution encouraging greater accessibility of cultural activities for disabled individuals.



The final mural by Thomas Hart Benton, *Sources of Country Music*, created with an Endowment commission was finished by the artist just months before his death.

Photo courtesy Tennessee Arts Commission.



A young Garrison Keillor waits to go on stage as part of Minnesota Public Radio's *Prairie Home Companion*, created through a 1974 grant.

Photo courtesy Minnesota Public Radio.

The Endowment publishes "Museums USA," the first comprehensive statistical study of the nation's museums.

A Bicentennial Committee of the National Council is established. Nancy Hanks says:

"As we approach the 200th birthday of this nation, it is important to give thought to the kind of country we want to be in our third century and beyond, and to the deepening purpose of the arts in this projection for our future society."

In the Spring of 1974, a special \$1 million two-year grant is made to the Metropolitan Opera in New York City. This grant serves as a precursor of the Challenge Grant Program.

Fiscal Year 1975

(July 1, 1974–June 30, 1975)

As it begins its 10th year, the Endowment's budget has risen to \$74,750,000. More than 14,000 applications pour in from all over the country. Staffing is more than 250 people.

Encouraged by the success of earlier specials featuring the American Ballet Theatre and the Alvin Ailey American Dance Theatre, an Endowment grant to the Educational Broadcasting Corporation (WNET-TV) initiates the "Dance in America" series on public television. The series premieres in January 1976 with a feature on the Joffrey Ballet.



Stone Enclosure: Rock Rings is a commissioned work on the campus of Western Washington University, by Nancy Holt, a 1975 Visual Arts Program Fellowship recipient.

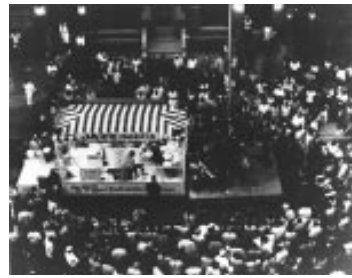
Beginning in Fiscal Year 1975, instead of authorizing a specific dollar amount for the state arts agencies as the original bill had done, the reauthorization stipulates that no less than 20 percent of all program funds must go to the state arts agencies and "regional organizations," with 75 percent of this amount being divided equally among the state arts agencies. Each of the 50 states and five jurisdictions is eligible to receive at least \$200,000 to support local programs.

The two-year City Spirit program is launched, with \$2 million available in matching grants for cities, towns and neighborhoods to strengthen and showcase their own cultural heritage and creativity.

In August 1974, President Gerald R. Ford is sworn into office. In a August 23rd letter to Nancy Hanks on the upcoming second Federal Design Assembly, President Ford says:

"I firmly believe that, in order to inspire the people's pride in their Government, we must provide them with manifest evidence of its vitality, creativity and efficiency by setting the highest standard in architectural design, environmental planning and visual communication."

The National Assembly of State Arts Agencies is incorporated on September 12, 1974 to represent the common interests of the 50 state and jurisdictional arts agencies. Its forerunner, the North American Assembly of State and Provincial Arts Agencies, had been set up as an affiliate of the Associated Councils of the Arts in June 1968.



The Jazzmobile, supported through the Endowment's Music Program, is mobbed by scores of music lovers in this 1975 scene.

Later that fall, the Arts Endowment and the Exxon Corporation announce a joint venture to help Affiliate Artists develop young conductors for positions as music directors of American symphony orchestra. Exxon's partnership with the Endowment is later extended to public television programs and other efforts.



Two young aspiring artists, part of the millions of children reached through the Endowment's Arts in Education Program.

Fiscal Year

1976

(July 1, 1975–June 30, 1976)

Transition Quarter

(July 1, 1976–September 30, 1976)

The Federal government changes the parameters of its fiscal year so that it now begins on October 1 and ends the following September 30. The Endowment's budget is \$82 million for Fiscal Year 1976, and an additional \$34 million is appropriated for its July 1–September 30, 1976 "Transition Quarter."



The Arts Endowment was an early supporter of the Smithsonian Institute's Festival of American Folklife. From the 1976 festival, a Ghana weaver plies his craft.
Photo by C. Desmarani.

Congressman Sidney R. Yates (D-IL) assumes chairmanship of U.S. House appropriations subcommittee with responsibility for the Endowments.

The Tenth Anniversary of the Endowment is celebrated on September 29–30, 1975 at the Lyndon B. Johnson Library in Austin, Texas. Participants included the National Council on the Arts, Lady Bird Johnson, Nancy Hanks, Hubert Humphrey, Jacob Javits, Kirk Douglas, James Wyeth, Robert Merrill and scores of others. Beverly Sills



Leontyne Price in the title role of Verdi's *Aida* at the Metropolitan Opera in New York City.

Photo by J. Heffernan.

points out that although the Endowment's budget has increased, "we cannot be complacent or satisfied because there are a great many cities in this country that don't give one nickel toward their own cultural institutions."

"The Arts: Years of Development, Time of Decision," a report on the two-day symposium at the LBJ Library, is later published by the LBJ School of Public Affairs at the University of Texas.

In December, President Ford signs into law S. 1800, the Arts and Artifacts Indemnity Act, authorizing the Federal government, under certain circumstances, to indemnify certain art, artifacts and other objects to be exhibited internationally.



1976 Visual Arts Fellow Alice Aycock created *Three-Fold Manifestation II*, a steel sculpture at the Storm King Art Center.

Photo by Jerry L. Thompson.



Spoletto Festival U.S.A. audiences attend an afternoon concert at Charleston's historic Dock Street Theatre, dating from 1736. The Spoletto Festival U.S.A. was founded with Endowment support in 1977.

Photo by William Struhs.

Fiscal Year

1977

(October 1, 1976–September 30, 1977)

Endowment budget is \$94 million and more than 300 panelists help judge the merits of applications from the field. The Media Arts Program sets up the Short Film Showcase to help present the works of independent filmmakers in commercial movie houses nationwide.

On October 8, 1976, President Ford signs into law reauthorization for the Endowment for four more years. Chief Congressional sponsors are Congressman John Brademas (D-IN) and Senator Claiborne Pell. Congress establishes the

Institute of Museum Services to provide general operating support to museums. National Council members, for the first time, require Senate confirmation.

Challenge Grants are authorized. Nancy Hanks notes:

"Regardless of who the successful applicants are, the Endowment has injected a stimulus into the arts that will be felt far beyond the modest Federal funds expended. One Federal dollar can generate three or four private dollars, and 75 percent of those private contributors are likely to contribute again."

Nearly 20 years later, Nancy Hanks' expectations are exceeded. The Challenge Grant Program stimulates roughly eight dollars for every Federal dollar invested.

In January 1977, Jimmy Carter becomes President of the United States. Nancy Hanks serves the remainder of her second term.

After 18 months of work, the National Assembly of State Arts Agencies' Federal/State Study Committee released in a May a recommendation that "an ongoing, structured process of policy planning between the Endowment and the state arts agencies be established on a formal, Endowment-wide basis."

The first White House Conference on Handicapped Individuals on May 23–27, 1977 focuses attention on the accessibility of cultural programs and facilities and the participation of disabled individuals in the arts.

On July 16–17, the National Support the Arts Conference is held in Washington, D.C. to "find ways to help local arts institutions help themselves in their efforts to gain long-term stability and independence," Nancy Hanks tells the conference.



Vaquero captures the spirit of the West in Moody Park, Houston, an Art in Public Places commission and the work of Visual Arts Fellow Luis Jimenez.



The 1977 touring production of *Madame Butterfly* produced by the Cincinnati Opera Company. Photo by Sandy Underwood.

Later that summer, the first Round I Challenge Grants are announced. Fifty-nine grants benefitting 66 organizations are funded at \$27,345,000 over two years. In August, as one of her last acts at the Endowment, Nancy Hanks establishes a Task Force on the Education, Training and Development of Professional Artists and Arts Educators.

At the August 12–14 meeting of the National Council on the Arts, a report from a year-long reassessment of the Federal-state partnership calls for expansion of the partnership concept to include Federal, state, regional and local public arts agencies, leadership in national arts advocacy, and leadership in addressing the needs of new and minority constituencies.

Fiscal Year

1978

(October 1, 1977–September 30, 1978)

The Endowment's budget stands at \$123,850,000. On October 2, 1977, Nancy Hanks leaves the Chairmanship of the Endowment at the close of her second term. During her eight years, the Arts Endowment budget increased 1,400 percent.

Vice President Walter Mondale's wife Joan is named Honorary Chairperson of the Federal Council on the Arts and the Humanities and takes an active role in promoting the arts.



Recipient of a Composers Fellowship from the Music Program in 1978, Morton Subotnick.

Photo courtesy of Walker Art Center.

In November, the Endowment encourages the establishment of a 23-member task force to determine the needs of the Hispanic arts community in the U.S. and to recommend ways to strengthen its culture and relationship with the agency.

Livingston L. Biddle, Jr. is sworn in on November 30, 1977 as third Chairman of the Endowment:

"The arts. . . embark us on the oceans of self-discovery. They quicken our awareness. They extend our imaginations. They sharpen our eyes and ears and minds toward opportunities for new insights."

Chairman Biddle stresses "access to the best—access for all Americans to art of the highest quality." During Fiscal 1978, he removes grant ceilings to give the advisory panels more discretion in recommending grant amounts. The agency's administration is now organized around three deputy chairmen: for Programs, Policy & Planning, and Intergovernmental Activities. He also places limits on the terms of office for program directors.



William Shakespeare's *The Tempest* at the Mark Taper Forum in Los Angeles. Featured in the 1978 production are (clockwise from bottom) Michael Bond, Stephanie Zimbalist, Brent Carver and Anthony Hopkins.

Photo by Jay Thompson.



From *Live From Lincoln Center*, the world-renowned tenor Luciano Pavarotti dazzles millions of public broadcasting viewers in a live telecast from the Metropolitan Opera House.

Photo by Francesco Scavullo.

The Folk Arts Program (now Folk & Traditional Arts), once part of Special Projects, is made a separate program to support the preservation and presentation of traditional arts. The Opera-Musical Theater Program is created to help “broaden the concept of music theater and to make this art form available to an expanding audience.”

The Office of Minority Concerns is begun to act as liaison between the Endowment and minority arts groups and artists. The number of grant applications reaches nearly 20,000.

In the summer of 1978, the National Assembly of Community Arts Agencies, a committee within the Associated Councils of the Arts since the early 1970s, becomes an independent organization which represents the interests of local arts agencies. In 1982, they change their name to the National Assembly of Local Arts Agencies.

Fiscal Year

1979

(October 1, 1978–September 30, 1979)



The Meet the Composer Program, started in 1979, has helped thousands of young artists work with composers in residence. Shown here is Robert Sierra, composer with the Milwaukee Symphony Orchestra, rehearsing high school students in his *Idillio*.

Photo courtesy Meet the Composer, Inc.

Endowment budget stands at \$149,585,000, and the agency involves more than 500 panelists and 325 staff members.

Annual state appropriations for the arts have increased from \$2.7 million in 1966 to more than \$80 million. The number of local arts agencies has increased from about 150 in 1966 to some 2,000.

The Opera-Musical Theater Program is launched. The International Communications Agency (now the United States Information Agency) and the Arts Endowment agree to work together on American arts programs abroad. The Music Program recognizes choruses and chamber music as



Lorin Maazel and the Cleveland Orchestra in performance and on television.

Photo by Peter Hastings.

separate categories of need and support. A National Council on the Arts/National Assembly of State Arts Agencies Joint Policy Commission is established to advise the National Council on policy issues involving

the public arts agency partnership. The Commonwealth Council for Arts and Culture of the Northern Mariana Islands becomes the

56th agency to receive annual Basic State Grant support. The second round of Challenge Grants is announced, and 102 awards totalling \$30,730,500 are made to benefit 125 organizations.

In December, 1978, the Endowment establishes a Task Force on Community Program Policy to examine and make policy recommendations regarding the relationship between the Endowment and state and local arts agencies and organizations.



The Goodman Theatre in Chicago mounted a 1979 revival of Richard Wright's powerful drama, *Native Son*, directed by Gregory Mosher and featuring Meshach Taylor as Bigger Thomas.

Photo courtesy The Goodman Theatre.



Novelist, essayist, poet and translator, Paul Auster received a 1979 Literature Fellowship that allowed him to finish his first novel *City of Glass* and from there gain critical acclaim as one of America's finest novelists.

Photo by Peter Peitsch.

Fiscal Year

1980

(October 1, 1979–September 30, 1980)

The Endowment's budget is \$154,610,000. A White House reception marks the 15th anniversary of the Endowment, and Chairman Biddle says:

"Nothing is more enviable — or daunting — than the opportunity to make a practical reality out of a visionary dream. Yet today we see the phrases of the legislation that created the National Endowment for the Arts 15 years ago translate into goals, programs and accomplishments."

The Inter-Arts Program (now the Presenting Program), formerly Special Projects, formalizes its support of arts presenters, artists' colonies, services and interdisciplinary arts projects. The Folk Arts Program (now Folk & Traditional Arts) announces the establishment of National Heritage Fellowships to honor exemplary traditional artists. The Music

Program offers support for festivals, recordings of American music, professional training, and solo recitalists. The Theater Program extends its support of playwrights, directors, designers and other theater artists through fellowships and the funding of residencies.

The Office of Federal-State Partnership splits into two offices: State Programs (now State & Regional) which gives block grants to state and regional arts agencies, and Partnership Coordination, which works with other Federal arts programs, state, regional and local arts agencies and professional arts organizations. The Artists-in-Schools Programs evolves into the Artists in Education Program with grants to state arts agencies for artists' residencies in schools and other settings, pilot learning projects and other technical services.



Two of America's legendary dancers, Pearl Primus (in *Hard Time Blues*, 1943), Katherine Dunham (in *Rara Tonga*, 1937), bridge the generations as choreographers in the early 1980s.

Photos by Gjon Mili, courtesy Joe Nash Dance Collection.



Short story writer extraordinaire Raymond Carver was the recipient of a Literature Program fellowship in 1980.

Photo courtesy of Tess Gallagher.



Spalding Gray, writer and performer, received an Endowment Fellowship in 1980.

Photo courtesy International Production Associates.

The first Advancement Grants, ranging from \$20,000 to \$150,000, are given to a select group of Expansion Arts organizations that produce excellent work in their field but need help to develop as institutions.

At a White House reception for the arts on April 2, President Jimmy Carter says: "[G]overnment can provide nourishment to the ground within which these ideas spring forth from the seeds of inspiration within the human mind."